



CLEVELAND ART

COVER

The Annunciation

c. 1580. Paolo Veronese (Italian, 1528–1588) and Workshop. Oil on canvas; 150 x 133.4 cm. Gift of the Hanna Fund, 1950.251. *In Renaissance to Runway: The Enduring Italian Houses* | The Kelvin and Eleanor Smith Foundation Exhibition Hall

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Correction: Page 24 in the previous issue can be read in full at cma.org/articles/childrens-armor-armor-court.

Dear Members,

As the chill of autumn heralds a tapestry of changing colors in Northeast Ohio, we invite you to visit the museum to experience an exciting lineup of exhibitions and engaging programs, as well as to see a number of exceptional new acquisitions.

In early November, we inaugurate *Renaissance to Runway: The Enduring Italian Houses*, the museum's largest-ever fashion exhibition. Fashion as a medium communicates ideas about cultural and personal identities, power, and influence across time. Featuring loans from leading fashion houses including Versace, Pucci, Ferragamo, Max Mara, Giorgio Armani, and more, the exhibition explores the ways Italian designers over the past century have drawn on early modern works of art to expand the lexicon of fashion, while using their contributions to preserve and explore Italy's dynamic history.

Our fall exhibition schedule also includes such presentations as *In Vino Veritas (In Wine, Truth)*, a reflection on the important cultural, ritual, and festive roles that wine has played throughout history; *Expressively American: Printed Silks, 1927–1947*, which highlights the United States' leading place as a producer of printed silks between the late 1920s and the 1940s; *Filippino Lippi and Rome*, an exploration of the Florentine painter's transformative period in the Eternal City; and *Pintoricchio Magnified: An Immersive Conservation Experience*, a digital-based exhibition that offers visitors a behind-the-scenes look at the work of the museum's conservators.

I am especially pleased to announce two spectacular additions to the CMA's collection: *Fata Morgana*, the last-known marble sculpture by Giambologna, widely considered the greatest sculptor of the Mannerist period, that remained in private hands; and a collection of 18th-century woodblock prints from Suzhou, which have added a rich new genre of art to our internationally acclaimed Chinese collection. These acquisitions reaffirm the museum's ongoing commitment to collecting, safeguarding, and sharing the highest level of artistic achievement "for the benefit of all the people forever."

Following the launch of our enhanced strategic plan in 2022, which set forth a bold vision for our museum's future, we have made remarkable strides toward realizing our goals and strengthening the foundation of this world-renowned institution. This progress has been possible only because of the profound enthusiasm and support of our loyal members. On behalf of all of us at the CMA, thank you.

With my gratitude and every good wish,



William M. Griswold

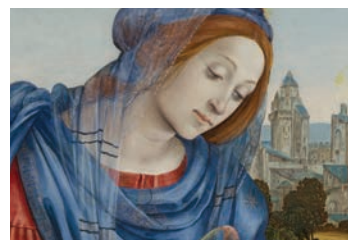
Sarah S. and Alexander M. Cutler Director



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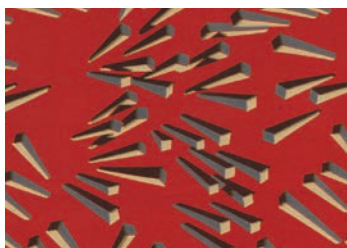
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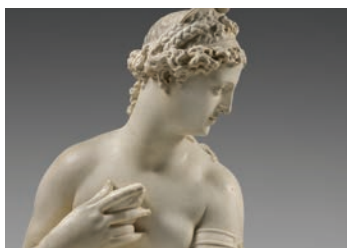
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Welcome to the Renaissance

Italian Fashion's Favorite Realm

Darnell-Jamal Lisby

Associate Curator of Fashion

EXHIBITION Renaissance to Runway: The Enduring Italian Houses

November 9, 2025–
February 1, 2026

The Kelvin and Eleanor
Smith Foundation
Exhibition Hall

This exhibition is presented by the
John P. Murphy Foundation.



Major support is provided by
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Generous support is provided by
Sandra and the late Richey Smith
and the Carol Yellig Family Fund.



Portrait of a Prelate

c. mid-1500s. Girolamo
da Carpi (Italian, c. 1501–
1556). Oil on canvas.
Mr. and Mrs. William H.
Marlatt Fund, 1947.210

RIGHT

Ensemble fall 2024.
Marco De Vincenzo
(Italian, b. 1978) for Etro
(Italy, est. 1968). Wool,
cashmere, laminated floral
print. Etro. Photo: Daniele
Oberrauch, *Vogue*. © Condé
Nast

FAR RIGHT

Evening Dress *privé*,
spring 2021. Giorgio
Armani (Italian, b. 1934)
for Giorgio Armani (Italy,
est. 1975). Silk velvet, silk
organza, crystals. Giorgio
Armani. Photo: David
McKnight, courtesy of
Giorgio Armani. © Giorgio
Armani

The Italian Renaissance (c. 1350s–1520s), Mannerist (c. 1520s–80s), and early Baroque (c. 1580–1630s) periods have served as dynamic inspiration for Italian fashion from the late 1800s—as the Italian fashion industry remobilized after having been in the shadow of Paris fashion in the previous centuries—to the present. Encapsulating this exchange, *Renaissance to Runway: The Enduring Italian Houses* examines how the early modern period ideologically underpins the Italian creative lexicon within the medium of fashion design. Conversely, Italian fashion over the past century acts as a portal to the past, allowing us to fantasize about a pivotal time in history.

The historical garments and imagery that inspire modern and contemporary fashions have a groundwork of textile arts. From kermes-dyed Venetian double-pile *alto e basso* silk velvets to Florentine cloths of gold glistening with pomegranate motifs, historical textiles have been referenced by storied Italian fashion houses like Fortuny, Romeo Gigli, and Etro. Such early modern designs were often commissioned by noble families, the “original Italian houses,” like the Sforza, Medici, and d’Este families, members of which were the

style plates of their time. Their personal fashions and self-styling approaches were often visually represented in marvelous portraits composed by the Old Masters who captured the era’s artistic movements. These portraits provide a glimpse into a time when fashion was rapidly changing. They capture nuances like the billowing or tailoring of sleeves, the padded bodices that lead to corsetry, men’s long hose that become ballooned trunk hose, or the expansion of neck ruffs.

Such historical portraiture has informed the design process within many Italian fashion houses in the past century. Gianfranco Ferré is celebrated for his experimentation with a white button-front shirt that mimics the *camicia*, Italian for “chemise,” or undershirt. In sculptural taffeta silhouettes that informed mid-to-late 1900s style, Roberto Capucci embraced the conical shapes that had swept the





Chopine 1590–1610.
Italy. Silk and metal.
The Metropolitan Museum
of Art, 2009.300.1408



FAR RIGHT
Rainbow Sandal 1938.
Salvatore Ferragamo
(Italian, 1898–1960) for
Ferragamo (Italy, est. 1927).
Leather, cork. Ferragamo.
Photo: Luca Stoppini.
© Luca Stoppini Studios

Italian peninsula by the late 1400s and throughout the 1500s. Salvatore Ferragamo's famed shoes fuse his academic study of foot anatomy with his analyses of high-platform chopines, worn in the early modern period by women who could afford the fashion. Pearl necklaces—a coveted accoutrement that historically symbolized purity—have become popular designs of leading jewelry and decorative arts houses such as Buccellati and Bvlgari.

Beyond portraiture detailing personal fashion choices, Renaissance artworks have also preserved the period's articulation of Catholic imagery and Christian art, which hold their own enduring relevance for more recent fashions. Nicola Brognano translated the visual nature of angels for his spring 2024 collection for Blumarine, showcasing a serene yet glamorous essence akin to how early modern art represented heavenly beings. In Gianni Versace's atelier fall 1997 collection, he presented a host of chainmail mesh dresses with cross embroideries, while 20 years later, Pierpaolo Piccioli interpreted imagery of the Virgin Mary in his fall 2018 and fall 2019 nylon-lacquered collections for Moncler. Giorgio Armani embraced

religious dress in his *privé* spring 2021 collection, suggesting the vestments that adorned men of the cloth, while Giambattista Valli transcended the religious use of monochromatic black and white with contemporary avant-garde constructions. Secular works from the period also serve as a reference in Italian design. *Primavera* by Sandro Botticelli has persistently impacted Italian fashion over the past century, from the House of Gucci taking note of Botticelli's floral study to approach its famed house print during the 1960s to Antonio Marras's diaphanous designs from the early 2000s that suggest mythological nymphs.

We encourage you to visit *Renaissance to Runway: The Enduring Italian Houses* to see many of these fashions and the historical works that inspired them. They represent only a fraction of the expansive realm of Italian fashion that intertwines early modern expressions and contemporary design and ideologies, setting the stage for future generations to contemplate how innovation can come by expounding on contributions from the past.



Filippino Lippi and Rome

A Renaissance Painter Reimagines Antiquity

Alexander J. Noelle

Henry and Anne Ott-Hansen
Family Associate Curator
of European Paintings and
Sculpture, 1500–1800

EXHIBITION

Filippino Lippi and Rome

November 30, 2025–
February 22, 2026

Julia and Larry Pollock
Focus Gallery | Gallery
010

Principal support is provided by
the Malcolm E. Kenney Curatorial
Research Fund. Major support is
provided by the Robert Lehman
Foundation.

The Holy Family with Saint John the Baptist and Saint Margaret

c. 1488–93. Filippino Lippi
(Italian, c. 1457–1504).
Tempera and oil on
wood; diam. 153 cm. The
Delia E. Holden Fund
and a fund donated as a
memorial to Mrs. Holden
by her children: Guerdon
S. Holden, Delia Holden
White, Roberta Holden
Bole, Emery Holden
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Holden McGinly, 1932.227

In the mid-16th century, artist and art historian Giorgio Vasari lauded Florentine painter Filippino Lippi (c. 1457–1504) for his exceptional ingenuity, describing him as “a painter of the most beautiful intelligence and the most lovely invention.” The son and pupil of luminary artist Fra Filippo Lippi, Filippino was Sandro Botticelli’s apprentice and collaborator before establishing himself as an independent master. Filippino quickly ascended the ranks of the city’s leading painters, securing the patronage of influential patrician families and

eventually becoming a favorite of Lorenzo “the Magnificent” de’ Medici, the city’s de facto ruler. On Lorenzo’s recommendation, Neapolitan cardinal Oliviero Carafa commissioned Filippino to decorate his chapel in Santa Maria Sopra Minerva, Rome. The resulting frescoes—some of the most celebrated of the Renaissance—reflect the inspiration Filippino drew from the fragments of ancient paintings, sculpture, and architecture across the Eternal City that sparked a shift in his style and iconography.





The Muse Erato c. 1500.
Filippino Lippi. Tempera
on poplar panel; 62.5 x
51.8 cm. Gemäldegalerie,
Staatliche Museen zu
Berlin, inv. no. 78A

Filippino Lippi and Rome is the first exhibition to focus on this transformative period (1488–93), reconsidering its lasting impact and juxtaposing Filippino’s Roman paintings with their Florentine precursors and successors. The show is centered around the CMA’s seminal tondo by Filippino, *The Holy Family with Saint John the Baptist and Saint Margaret*. Commissioned by Carafa himself while Filippino was frescoing the cardinal’s chapel, this important painting is the only known independent work produced by the artist while in Rome. The exhibition and, especially, the Cleveland tondo reveal Filippino’s fascination with the remnants of classical antiquity, which he transformed into a deeply personal and innovative visual language.

Visitors to the exhibition can see select highlights of the CMA’s Renaissance collection in conversation with important artworks from national and international lenders, including the Metropolitan Museum of Art; His Majesty King Charles III; the National Gallery, London; the Galleria degli Uffizi; and the Gemäldegalerie, Berlin, among others. For many of the paintings, drawings, and antiquities on view, this show marks their debut in the United States, and in some

instances the first time they have been exhibited outside their home institution. Each object has been carefully selected to elucidate the evolution of Filippino’s artistic practice before, during, and after his time in Rome.

The first section of the exhibition examines the artist’s Florentine origins, from Filippino’s training in Fra Filippo Lippi’s and Botticelli’s workshops to the establishment of his independent style. The second section features Filippino’s Roman period, with the Cleveland tondo at its center. This Carafa commission is reunited for the first time with the related preparatory drawing and presented alongside studies for the Carafa chapel, Filippino’s sketches of ancient Roman designs, and drawings of his pictorial inventions inspired by antiquities. His paintings and drawings are also juxtaposed with ancient sculptures to illustrate the impact of antiquity on his artistic development. The final section reconsiders the enduring influence of Rome on Filippino’s later Florentine works, as evidenced by his continued adaptation of antique designs and compositional elements. These paintings and drawings also reveal the reciprocal flow of inspiration between Filippino and other artists, including Raffaellino del Garbo and Leonardo da Vinci.

Filippino Lippi and Rome is accompanied by a beautifully illustrated scholarly catalogue that shines new light on one of the most iconic and beloved masterpieces from the CMA’s renowned collection. The gallery also features a digital iteration of Filippino’s tondo, incorporating new technical imagery captured especially for this exhibition that allows visitors to peer beneath the painted layers and see, for the first time, the underdrawing, underpainting, and changes Filippino made while designing the *Holy Family*. Thanks to a major gift from the Painting and Drawing Society, the exhibition also marks the debut of a magnificent new frame for the tondo, replacing the former frame, which was not original and was unsuitable in scale and design. This new frame was hand-carved and gilded in Florence and is based on a late quattrocento prototype made for Botticelli. Tracing the arc of Filippino’s career across time and media, *Filippino Lippi and Rome* constitutes a unique opportunity to discover the artistic processes and iconographic ingenuities of one of the most gifted and accomplished Renaissance painters.

In Vino Veritas

Wine's Truths and Consequences on Display

Emily J. Peters

Curator of Prints and Drawings

EXHIBITION

**In Vino Veritas
(In Wine, Truth)**

September 7, 2025–
January 11, 2026

James and Hanna Bartlett
Prints and Drawings
Galleries | Galleries
101A–B

Generous support is provided by
the Malcolm E. Kenney Curatorial
Research Fund.



The Four Seasons:

Autumn 1635. Abraham Bosse (French, 1602–1676). Engraving and etching; 26.1 x 32 cm. Dudley P. Allen Fund, 1924.830.3

The origin of wine predates written records. To ancient winemaking cultures, including the Greeks, Romans, Anatolians, Egyptians, Mesopotamians, and early Jews and Christians, wine had divine origins. In the Greek *Odyssey* (c. 700s BCE), Homer describes wine as “descended from the bless’d abodes / A rill of nectar, streaming from the gods.” This nectar of the gods carried transformational properties. It had the ability to inspire spiritual insight but also to raise spirits, stir conviviality, and nurture love.

Roman author Pliny the Elder (23/24–79 CE) quoted the proverb “in vino veritas” (in wine, truth), the maxim that inspires the title of this fall’s exhibition in the James and Hanna Bartlett Prints and Drawings Galleries. *In Vino Veritas (In Wine, Truth)* explores wine’s role in European art during the early modern period (c. 1500–1800) through a variety of prints, drawings, textiles,

paintings, and decorative arts primarily from the museum’s collection.

During the Renaissance, wine’s significance shifted from a dietary and sacred to a cultural, even aesthetic, choice. Much of this had to do with Renaissance culture’s reflection on the ancients. In Greco-Roman religion, Bacchus was a nature god with the power to create ecstasy, fueled by wine. Images of Bacchus and his followers, or bacchantes—male satyrs, female maenads, and other woodland creatures—appear on Roman sarcophagi and other ancient monuments, which inspired a revival of interest in the subject matter around 1500. Renaissance thinkers were drawn to Bacchus’s dual nature: On the one hand, over-indulgence in the god’s divine nectar corrupted the mind and body, but on the other, it held the opportunity for spiritual and creative insight. In Pliny’s words, one should drink “just enough.” The

tension between wine's benefits and perils greatly interested Renaissance philosophers, poets, and artists.

Jusepe de Ribera's etching *Silenus* captures the late-Renaissance relationship to wine as both a mechanism of mundane pleasure and an allegory of the human condition. Wise Silenus was Bacchus's teacher, educating his charge on wine's pleasures and its accompanying revelries. Silenus reclines on the ground almost nude, a wine leaf covering his genitals in a comical attempt at modesty. With lidded eyes and an open mouth, he is encumbered by the weight of his body yet able to control his arm to receive another cupful from a satyr. He barely notices that the god Pan crowns him with grapevines. At right, two children mimic Silenus's behavior, but given their inexperience, they cannot hold their drink. The braying donkey, entering from the side, adds to the cacophonous hilarity of the scene. De Ribera's Silenus surrenders completely to his senses, his great wisdom rendered impotent by overindulgence. The print bears a dedication to a Sicilian nobleman, a sign of respect that may indicate the dedicatee's discerning taste in wine, or his love of revelry.

If wine provided Silenus unabashed pleasure, it was more problematic for the everyday citizen. Abraham Bosse's print *Autumn* depicts a group of French bourgeois (middle class) city dwellers wearing clothing contemporary to Bosse's time. These urbanites turn a timeless agrarian grape harvest into a boisterous bacchanalia, overturning a table, drawing swords, and tussling in the shadows. The verses below the print make clear that the revelers have offended Bacchus himself, enjoying the "new wine," while "still boiling, and without water" (since wine, drunk properly, was always mixed with water). Intended to be amusing, Bosse's print was also a commentary on threats to civility in French society.

The works on view playfully uncork wine's numerous, sometimes conflicting, always entertaining intersections with human behavior. The exhibition also explores wine's role in images made in religious contexts, as both a plot element and a symbol of sacrifice and freedom. Like wine itself, the artworks in *In Vino Veritas* amuse and delight, cultivating deeper connections to Europe's early modern culture.

Silenus 1628. Jusepe de Ribera (Spanish, 1591–1652). Etching; 27 x 35 cm. Andrew R. and Martha Holden Jennings Fund, 1966.123



Printed American Dress Silks

Wearing a Nation

Robin Hanson

Former Conservator of
Textiles

Sarah Scaturro

Eric and Jane Nord Chief
Conservator

EXHIBITION

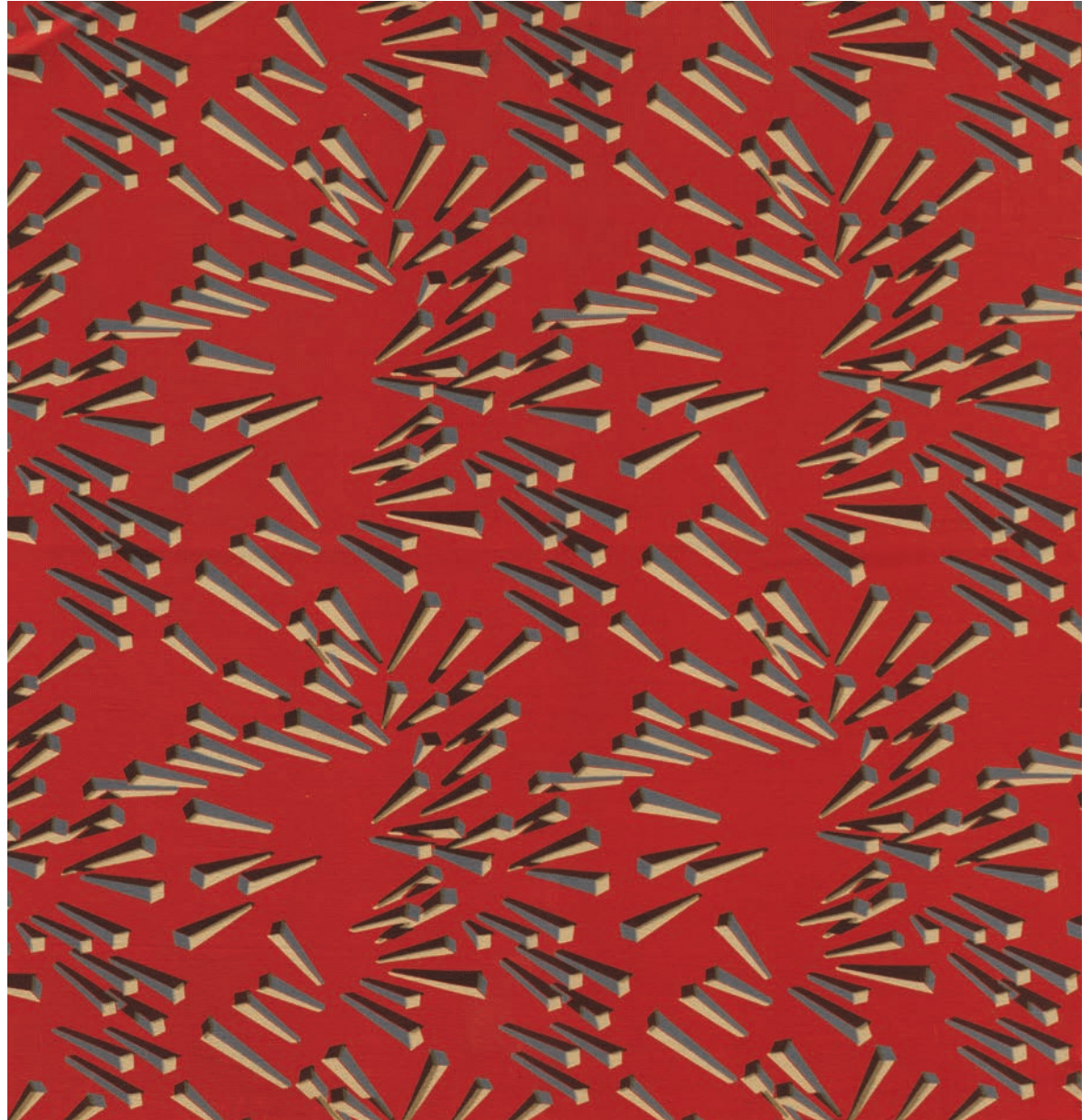
Expressively American: Printed Silks, 1927–1947

November 9, 2025–
November 8, 2026

Arlene M. and Arthur S.
Holden Gallery | Gallery
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The Cleveland Museum of Art
is funded in part by residents
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& Culture.

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in part by the Ohio Arts Council,
which receives support from the
State of Ohio and the National
Endowment for the Arts.



Pegs (No. 668) c. 1927.
Charles Buckles Falls
(American, 1874–1960).
Stehli Silks Corporation
(United States;
Pennsylvania, Lancaster,
and New York, 1840–
c. 1955). Silk: plain
weave, roller printed.
Gift of the Stehli Silks
Corporation, 1928.587

How does a nation forge a unique design identity? That was the question American silk manufacturers asked themselves after the First World War, when they faced a shortage of materials and creative exchange with Europe. Companies like Stehli Silks Corporation and Onondaga Silk Company began turning to domestic sources of inspiration for their printed silk dress fabrics. They realized that eye-catching designs could be a potent marketing tool that solidified both their brand and the nation's artistic identity.

Releasing textiles in limited print runs, these companies advertised them as uniquely American products that were informed by the country's landscape, history, and culture. The patterns celebrated the nation's legacy, pioneering spirit, and artistic and technological potential in fun, colorful printed textiles meant to be sewn into dresses. The CMA recognized the importance of these printed silks at the time, acquiring dozens of them as they were manufactured. These silks in the museum's collection are the focus of the



Kittens at Play 1947. After a design by Waldo Peirce (American, 1884–1970). Onondaga Silk Company (United States, 1933–1981). Silk: plain weave, screen-printed. Educational Purchase Fund, 1947.53

textile exhibition *Expressively American: Printed Silks, 1927–1947*.

Artists were key to the success and promotion of these fabrics. In the 1920s, while the Art Deco movement spread internationally, American artists began incorporating into their work stylistic elements like sharply delineated geometric forms and bold coloration. Committed to defining an American design aesthetic, Stehli Silks Corporation created a line of fabrics called Americana that are fashionably Art Deco yet depict uniquely American motifs like stars, skyscrapers, and industrial products. For its Americana line, Stehli Silks Corporation hired a creative director, Kneeland L'Amoureux "Ruzzie" Green, who commissioned more than 80 prints from artists like Charles Buckles Falls, an illustrator renowned for his strong and bold aesthetic using blocks of bright colors to create vibrant prints like *Pegs*.

While the textile prints created in the 1920s and 1930s were typically done by roller printing, resulting in smaller pattern repeats and sharply delineated lines, by the 1940s, the cheaper screen-printing method became more widespread. The use of silkscreen techniques enabled designers to create textiles with larger and more varied repeats, as well as more painterly designs. You can see this transition from the clean-edged *Pegs* to the more freely drawn *Kittens at Play* by Waldo Peirce.

The CMA holds a significant number of silk-screen-printed fabrics from the 1940s, including nine from Onondaga Silk Company. In 1947, Onondaga Silk Company partnered with Midtown Galleries of New York City to produce a series of artist-designed textiles called the American Artist Print Series. Six American artists created 22 designs, from original paintings to finished garments, that were presented to the public in spring 1947, including at the CMA. Peirce's *Kittens at Play* is portrayed here as both yardage and in a day dress worn by a model in a 1947 issue of *Vogue*. This design, while playful, looked chic once made into a fashionable dress. The printed silks produced by American firms from the 1920s to the 1940s gave women the opportunity to wear a ready-made or hand-sewn dress in a unique artist-designed pattern that spoke to the country's vibrancy and promise.



Vogue ad January 1, 1947

Pintoricchio Magnified

An Immersive Conservation Experience

Julianna Ly

Associate Conservator of
Paintings

Jane Alexander

Chief Digital Information
Officer

EXHIBITION

**Pintoricchio Magnified:
An Immersive
Conservation Experience**
Through August 23, 2026

Gallery 115

This exhibition is made possible with support from Jared and Linda Buono Chaney and Carl M. Jenks.

All activities of the Eric T. and Jane Baker Nord Family Conservation Suite are underwritten by the CMA Fund for Conservation.

All digital innovation and technology initiatives at the Cleveland Museum of Art are underwritten by the CMA Fund for Digital Innovation.

A first-of-its-kind immersive conservation experience offers CMA visitors a chance to go beneath the surface of a painting into its complex art historical background and treatment history. Opened in August, *Pintoricchio Magnified: An Immersive Conservation Experience* provides an unprecedented digital exploration of the recent multiyear conservation treatment of one of the most damaged paintings in the collection: Pintoricchio's 15th-century Italian masterpiece *Virgin and Child*.

In the gallery, the painting has been placed in a central, lit vitrine rather than on a wall. This nontraditional display provides a unique viewing experience, showcasing the back of the painting and frame often hidden from view. The reverse—or verso—of a painting can be as interesting as the front, telling of evolving practices and materials used over the centuries. The painting's appearance has drastically changed over the years, as conservators and restorers applied different methods to mask areas of damage. When the painting was acquired in 1944, the Virgin wore a brown robe, but by the 1990s, it appeared as dark blue.

Recent cutting-edge technology, including novel use of CT scanning at the Cleveland Clinic, and thorough examinations of paintings by the artist in collections around the world have informed the latest treatment, which focused on using remnants of the original paint layer to guide a more ethical and holistic reconstruction.

The large digital screen at the back of the gallery reveals aesthetic decisions made during the conservation process to address the large area of damage within the robe. The Italian technique *tratteggio* was selected for this complex treatment. This method uses reversible, conservation-grade paints applied under magnification to create highly refined, visible paint strokes. This inpainting strategy unifies well-preserved areas with areas of loss, allowing the painting to regain an overall aesthetic balance. Using Pintoricchio's underpainting as a guide, folds were reconstructed, presenting the imagery closer to how the artist intended it.

The complexity of both the treatment and the conservation research was well suited for a digital interactive, providing an accessible way





Virgin and Child c. 1490–1500. Pintoricchio (Italian, c. 1454–1513). Tempera and oil on wood; 45.5 x 34.2 cm. The Elisabeth Severance Prentiss Collection, 1944.89. The left image shows the painting after cleaning with original remnants remaining; the right image shows the painting after conservation treatment.

for visitors to understand how innovative technology and conservation work preserve the museum’s collection. To support visitor understanding of the process, the team developed an immersive experience in the gallery. Led by the digital innovation team in collaboration with the painting conservation lab, the experience invites guests to explore the conservation story interactively. A 10-by-10-foot screen responds to the movement of visitors, allowing them to amplify and study specific areas of the work, as if viewing the painting through a microscope, and physically toggle between technical and treatment imaging layers, following the conservation process step by step.

The experience is notable for its quiet, ambient quality. Rather than relying on touch screens or fast-paced interaction, it encourages slow looking. Visitors can engage at their own pace; this more meditative approach supports a deeper appreciation for the painting’s materials and structure. Design and development of this interactive platform was supported by Eric Mika, founder of Scalar Studio, whose work focuses on creating

responsive digital environments. The system uses computer vision to track visitor movement and adjust content in real time. Its flexible design points toward future applications for responsive experiences across gallery spaces.

Working together, the conservation and digital innovation teams have created an experience that brings visitors closer to both the artwork and the process behind its preservation. *Pintoricchio Magnified: An Immersive Conservation Experience* shows how collaboration across disciplines can reveal new layers of meaning and connection. The museum remains committed not only to caring for its collection but also to finding creative, accessible ways to share that work and its stories with the public.

Exhibitions Through November 2025

Members see all ticketed exhibitions for free!

In Vino Veritas (In Wine, Truth)

September 7, 2025–January 11, 2026

James and Hanna Bartlett Prints and Drawings Galleries | Galleries 101A–B

For millennia, wine has played a role not only in the human diet but also in cultural myths, rituals, and festivities. This exhibition celebrates the presence and meaning of wine in prints, drawings, textiles, and objects made in Europe from 1450 to 1800, primarily from the museum's collection. These reveal how diverse cultures and religions ascribed meaning and transformational properties to the so-called nectar of the gods.

Expressively American: Printed Silks, 1927–1947

November 9, 2025–November 8, 2026

Arlene M. and Arthur S. Holden Gallery | Gallery 234

Between the late 1920s and the late 1940s, the US was a leader in printed silks used in fashionable attire and interiors. This exhibition showcases printed silks in the CMA's collection from four American companies—Stehli Silks Corporation, H. R. Mallinson and Company, Silks Beau Monde, and Onondaga Silk Company.

Renaissance to Runway: The Enduring Italian Houses

November 9, 2025–February 1, 2026

The Kelvin and Eleanor Smith Foundation Exhibition Hall

Fashion, as a medium, addresses ideas that transcend time. Through the majestic creations of more than 100 modern and contemporary Italian fashions and accessories in dialogue with Italian fine, decorative, and textile arts from the 1400s to the early 1600s, *Renaissance to Runway: The Enduring Italian Houses* examines the art historical inspirations that have fueled recent Italian designs, expanding fantasies of the Renaissance, Mannerist, and early Baroque periods.

Filippino Lippi and Rome

November 30, 2025–February 22, 2026

Julia and Larry Pollock Focus Gallery | Gallery 010

After training with his father—the luminary artist Filippo Lippi—Filippino Lippi apprenticed and collaborated with Sandro Botticelli, in whose workshop he developed his own style. *Filippino Lippi and Rome* reconsiders the impact of the painter's time in the Eternal City, juxtaposing Filippino's Roman artworks with their Florentine precursors and successors. The exhibition places 20 paintings, drawings, and antiquities together for the first time, as well as numerous paintings with their studies.

Takashi Murakami: Stepping on the Tail of a Rainbow

Through September 7, 2025

The Kelvin and Eleanor Smith Foundation Exhibition Hall and Gallery

Discover an incredible exhibition of works from a Japanese artist known for his unique style that examines the cultural energies of contemporary Japan—anime, manga, and the otaku culture that grew around these popular art forms—against the backdrop of Japanese traditions. Takashi Murakami uses his art to interpret historical events and their lasting effects, such as the end of World War II, the 2011 Tōhoku earthquake and tsunami, and the COVID-19 pandemic.

Arts of the Maghreb: North African Textiles and Jewelry

Through October 12, 2025

Arlene M. and Arthur S. Holden Gallery | Gallery 234

This exhibition spotlights the rich artistic traditions of Morocco, Algeria, and Tunisia from the late 1800s to the early 1900s, through a display of elaborate textiles and fine jewelry in the CMA's collection. These works introduce the specialized skills of North African artists, both Amazigh (Berber) and Arab, Muslim, and Jewish practitioners, and the diverse aesthetics of their multifaceted communities. The family of CMA founder J. H. Wade II began forming the collection during his personal travels across the region, and many works are on view for the first time.



Embroidery Sampler (Chelliga/Shelliga) (detail), 1800s. Africa, North Africa, Morocco, Salé, Moroccan embroiderer. Cotton, silk, dye; 81.9 x 79.4 cm. Purchase from the J. H. Wade Fund, 1929.841. In *Arts of the Maghreb: North African Textiles and Jewelry* | Arlene M. and Arthur S. Holden Gallery | Gallery 234

Rose Iron Works and Art Deco

Through October 19, 2025

Julia and Larry Pollock Focus Gallery | Gallery 010

In the early 1900s, Hungarian ornamental blacksmith Martin Rose moved to Cleveland and founded Rose Iron Works amid rapid economic growth and expansion of the iron and steel industries. Rose's collaboration with designer Paul Feher resulted in some of the best Art Deco ironwork in the country, including the CMA's celebrated *Muse with Violin Screen* (1930). This exhibition explores Rose's transition from Art Nouveau to Art Deco, focuses on his 1930s commissions, and places his work in a European context. It also emphasizes the family-run Cleveland company that for 120 years has adorned the city's notable buildings and has served as a leading manufacturer of decorative metalwork in the US.



Third Front—Train 2006. Chen Jiagang (Chinese, b. 1962). Inkjet print; framed: 177.8 x 218.4 cm. Purchase from the J. H. Wade Fund, 2012.114. In *Refocusing Photography: China at the Millennium* | Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230

Refocusing Photography: China at the Millennium

Through November 16, 2025

Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230

This exhibition presents eight artists who, working in a newly individualistic and consumerist China around 2000, helped bring photography into the foreground of Chinese contemporary art. Dissolving the boundaries between photography, performance art, and conceptual art, they produced artworks that address their country's swift societal transformation and their own resultant shift in identity as Chinese.

Adorning Ritual: Jewish Ceremonial Art from the Jewish Museum of New York

Through May 10, 2026

Various Galleries

To enhance its permanent collection and more fully represent stories important to our communities, the museum is displaying art on loan from the Jewish Museum, New York, in six galleries. Most of the works are ritual objects relating to Judaism or the lives of Jewish people, from silver Torah finials to an inlaid marble panel commemorating a marriage. In addition to these, two examples of Jewish ceremonial art from local collections are on display in two other galleries: a recently acquired etrog box and a miniature Torah ark on loan from the Mishkan Or Museum of Jewish Cultures in Beachwood, Ohio.

Pintoricchio Magnified: An Immersive Conservation Experience

Through August 23, 2026

Gallery 115

Through a digital immersive experience, visit the conservation studio and get a behind-the-scenes look at the materials and techniques conservators used to research and preserve one of the more damaged paintings in the CMA's collection: Pintoricchio's *Virgin and Child* (c. 1490–1500).

Children's Armor from the Imperial Habsburg Armory in Vienna

Through May 2028

Jack, Joseph, and Morton Mandel Armor Court | Gallery 210A

Four historically significant suits of armor from the imperial Habsburg armory in Vienna are on display in the armor court. The selection focuses on children's armor and weapons to illustrate how military education played an important role in the training of boys to become knights. A few objects from the CMA's collection of children's armor are shown alongside these magnificent loans.

Permanent Collection Installations



Centers (installation view), 1971. Vito Acconci (American, 1940–2017). Black-and-white video, sound; 22:28 min. Louis D. Kacalief, MD, Fund, 2020.265. © Vito Acconci. In *Vito Acconci: Centers* | Gallery 224B

Eleanor Antin's *Nurse and the Hijackers*

September 9, 2025–January 11, 2026
Gallery 224B

In *The Nurse and the Hijackers*, Eleanor Antin employs the structure of a popular movie genre in this feature-length, narrative video tape that acts as an armature for her continuing theater of ideas, which explore history, contemporary culture, and identity from a feminist perspective.

A Myriad Flowers and Birds in Chinese Art

November 15, 2025–May 24, 2026
Clara T. Rankin Chinese Paintings and Calligraphy Galleries | 240A

This display presents around 20 paintings and works of porcelain and embroidery from the museum's holdings and a private collection, some of which have not been shown to the public before.

From the Earth Through Her Hands: African Ceramics

Through September 7, 2025
Gallery 108A

This rotation considers key western, central, and eastern African ceramics spanning the first through 20th centuries. Three themes highlight their makers' technical and aesthetic accomplishments: inspiration and instructors, idealized portraits, and practical beauty.

Vito Acconci: *Centers*

Through September 7, 2025
Gallery 224B

In this video, Vito Acconci faces the camera head-on, attempting to keep his finger directed at the center of the screen displaying his own image. In pointing at himself, the artist also points at the viewer. Acconci, who started his career in the 1960s as a poet but became a leading figure in performance, sound, and video art, wrote, "The result (the TV image) turns the activity around: A pointing away from myself, at an outside viewer—I end up widening my focus onto passing viewers (I'm looking straight out by looking straight in)."

Reinstallation of *Krishna Lifting Mount Govardhan*

Through October 12, 2025
Gallery 243 and Nancy F. and Joseph P. Keithley Gallery | Gallery 244

The monumental sculpture *Krishna Lifting Mount Govardhan* returns to the permanent collection galleries for the first time since its reconstruction was completed in 2021. To complement this major addition, 13 stone and bronze works from India, Cambodia, and Indonesia are also on display.

Landscapes by Arnold Chang: A Retrospective and Recent Acquisitions

Through November 9, 2025
Clara T. Rankin Chinese Art Galleries | Gallery 240A

This exhibition reviews the artistic career of Arnold Chang (张洪, Zhang Hong) (American, born 1954) and celebrates the CMA's recent acquisition *Secluded Valley in the Cold Mountains*, a pivotal work that marks Chang's breakthrough as an international contemporary ink artist. Showcasing 18 works by the artist, plus the CMA's *Number 5* (1950) by Jackson Pollock, the exhibition explores Chang's formative years that culminate in free and explorative ways, including the use of photography and color.





A Rock That Was Taught It Was a Bird 2010. Kim Beom (Korean, b. 1963). Stone; 146.8 x 220.5 x 127.7 cm. Louis D. Kacalief, MD, Fund, 2010.263.a. © Kim Beom. In *Juxtaposition and Juncture in Korean Modern and Contemporary Art* | Korea Foundation Gallery | Gallery 236

Practice and Play in Japanese Art

Through November 30, 2025

Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Gallery 235A

Both military (*bu*, 武) and cultural (*bun*, 文) skills were important for samurai in premodern Japan. Horsemanship, falconry, and archery were among the martial arts, while in court circles and elite military households, poetry competitions and games with incense tested creative and sensual abilities. Practices of the arts and games of strategy, often informed by Chinese precedents, provided multiple paths to personal cultivation and community.

Ancient Andean Textiles

Through December 14, 2025

Jon A. Lindseth and Virginia M. Lindseth, PhD, Galleries of the Ancient Americas | Gallery 232

Ancient Andean weavers created one of the world's most distinguished textile traditions. This new installation features examples utilizing the tapestry technique, particularly esteemed in antiquity.

Native North American Textiles and Works on Paper

Through December 14, 2025

Sarah P. and William R. Robertson Gallery | Gallery 231

On display from the permanent collection are two Diné (Navajo) textiles from the late 1800s, as well as a watercolor from the 1930s made by Oqwa Pi, a member of the San Ildefonso Pueblo.

Indian Painting of the 1500s: Continuities and Transformations

Through January 11, 2026

Gallery 242B

From 1500 to 1600, artists in India dramatically changed the styles in which they worked. Paintings from the CMA trace the transformations of their work from flat, abstract compositions to complex works of dynamic naturalism.

British Portrait Miniatures: Tokens of Love and Loss

Through February 15, 2026

Ellen and Bruce Mavec American and British Decorative Arts Gallery | Gallery 203B

For the first time in more than a decade, the CMA's stunning collection of portrait miniatures returns to view. Get to know these fascinating sitters with a changing selection of intimate portraits.

Juxtaposition and Juncture in Korean Modern and Contemporary Art

Through April 26, 2026

Korea Foundation Gallery | Gallery 236

The term "juxtaposition" here refers to the act of placing two or more artworks side by side that are significantly different from one another. Featuring Korean modern and contemporary artworks that the CMA has collected over the past 15 years, this thematic exhibition juxtaposes them to create an exciting juncture of connections through their visual and material contrasts.



Secluded Valley in the Cold Mountains 2008. Arnold Chang (American, b. 1954). Handscroll; ink on paper; 60 x 347 cm. John L. Severance Fund, 2024.69. © Arnold Chang. In *Landscapes by Arnold Chang: A Retrospective and Recent Acquisitions* | Clara T. Rankin Chinese Art Galleries | Gallery 240A

SEPTEMBER

CAC Community Arts Center
TS Transformer Station

D Donor Exclusive
M Member Exclusive

F Free; Ticket Required
S Paid; Ticket Required

SUNMONTUEWEDTHUFRI SAT



- 1
- 2
Lunchtime Lecture F
12:00 p.m.
- 3
CAC
City of Peace
3:00–4:00 p.m.
All-Member Lecture:
Rose Iron Works and
Art Deco F M
6:00 p.m.
- 4
- 5
MIX S
6:00–10:00 p.m.
- 6
CAC
Comic Club
11:00 a.m.–1:00 p.m.
CAC
Yoga for All
12:00–2:00 p.m.

- 7
In Vino Veritas
Opens
Play Day
10:00 a.m.–2:00 p.m.
CAC
Family FUNday
1:00–4:00 p.m.
Takashi Murakami
Closes
From the Earth
Through Her Hands:
African Ceramics
Closes
Vito Acconci: Centers
Closes
- 8
- 9
Eleanor Antin's Nurse
and the Hijackers
Opens
- 10
CAC
City of Peace
3:00–4:00 p.m.
Material Matters S
6:00 p.m.
Omar Sosa Trio S
7:30 p.m.
- 11
- 12
OFF-SITE
Leadership Circle
Lunch and Learn F D
12:00 p.m.
CAC
The Creative Table
5:00–7:00 p.m.
- 13



Omar Sosa



Open Studio

- 14
Open Studio
10:00 a.m.–2:00 p.m.
Cleveland Silent Film
Festival S
3:00 p.m.
- 15
- 16
- 17
CAC
City of Peace
3:00–4:00 p.m.
- 18
- 19
The Art of Beer Part
Two S
6:00 p.m.
Cleveland Silent Film
Festival S
7:30 p.m.
- 20
Chalk Festival
12:00–5:00 p.m.
Cleveland Silent Film
Festival S
3:00 p.m.

- 21
Open Studio
10:00 a.m.–2:00 p.m.
Cleveland Silent Film
Festival S
3:00 p.m.
CAC
City of Peace
3:00 p.m.
CAC
Educator Open House
4:00–6:00 p.m.
- 22
- 23



- 26
Cleveland Ballet S
7:00 p.m.
- 27

- 28
Open Studio
10:00 a.m.–2:00 p.m.
Dr. John and Helen
Collis Distinguished
Lecture in Greek and
Byzantine Art S
2:00 p.m.
- 29
- 30

Nereid (Sea-Nymph) from a Hanging
late 300s–400s CE. Byzantine Empire
(Egypt). Dyed wool, undyed linen;
66.7 x 65.4 cm. Purchase from the J. H.
Wade Fund, 1953.18

Turtle Baby c. 1910–16. Edith Barretto Stevens Parsons (American, 1878–1956). Bronze; h. 104.2 cm. Gift of Mrs. Henry A. Everett for the Dorothy Burnham Everett Memorial Collection, 1923.724. In the Susan M. Kaesgen Education Gallery and Lobby



SUN MON TUE WED THU FRI SAT



Open Studio

1

Chamber Music in the Galleries
6:00 p.m.

2

3

MIX \$
6:00–10:00 p.m.

4

CAC
Comic Club
11:00 a.m.–1:00 p.m.

CAC
Yoga for All
12:00–2:00 p.m.

5

Open Studio
10:00 a.m.–2:00 p.m.

CAC
Family FUNday
1:00–4:00 p.m.

6

7

Lunchtime Lecture F
12:00 p.m.

8

Material Matters \$
6:00 p.m.

Country Gongbang \$
7:30 p.m.

9

10

Play Day
10:00 a.m.–2:00 p.m.

CAC
The Creative Table
5:00–7:00 p.m.

Judith Hill \$
7:30 p.m.

11

Country Gongbang

12

Open Studio
10:00 a.m.–2:00 p.m.

The Robert P. Madison
Family Distinguished
Lecture in African and
African American Art
2:00 p.m.

Arts of the Maghreb
Closes

Reinstallation of
Krishna Lifting Mount
Govardhan
Closes

13

Collection Insights F \$
5:30 p.m.

14

15

Play Day

19

Open Studio
10:00 a.m.–2:00 p.m.

CityMusic Cleveland
Chamber Orchestra \$
2:30 p.m.

Rose Iron Works and
Art Deco
Closes

Chamber Music in the Atrium

23

24

Chamber Music in the Atrium
6:00 p.m.

25

26

Open Studio
10:00 a.m.–2:00 p.m.

The Cleveland
Women's Orchestra \$
2:30 p.m.

27

28

29

30

OFF-SITE
Legacy Society Lunch \$
11:00 a.m.

CAC
Halloween Event
5:00–7:00 p.m.

Practice and Play in
Japanese Art
Closes

31

NOVEMBER

CAC Community Arts Center
TS Transformer Station

D Donor Exclusive
M Member Exclusive

F Free; Ticket Required
\$ Paid; Ticket Required

SUN

MON

TUE

WED

THU

FRI

SAT



MIX

1

CAC
Comic Club
11:00 a.m.–1:00 p.m.
CAC
Yoga for All
12:00–2:00 p.m.

2

Open Studio
10:00 a.m.–2:00 p.m.
CAC
Family FUNday
1:00–4:00 p.m.

3

CLAUDIA PRIMANGELI



4

Lunchtime Lecture **F**
12:00 p.m.

5

Chamber Music in the Galleries
6:00 p.m.

Gown 1989. Roberto Capucci (Italian, b. 1930) for Roberto Capucci (Italy, est. 1950). Silk taffeta. Fondazione Roberto Capucci. Photo courtesy of Fondazione Roberto Capucci. In *Renaissance to Runway: The Enduring Italian Houses* | The Kelvin and Eleanor Smith Foundation Exhibition Hall

6

7

Renaissance to Runway VIP Preview and Reception **F D**
10:00 a.m.–2:00 p.m.
Renaissance to Runway All-Member Preview **F M**
2:00–6:00 p.m.
MIX **\$**
6:00–10:00 p.m.

8

Renaissance to Runway All-Member Preview **F M**
10:00 a.m.–5:00 p.m.

9

Expressively American
Opens
Renaissance to Runway
Opens
Open Studio
10:00 a.m.–2:00 p.m.
Play Day
10:00 a.m.–2:00 p.m.
Landscapes by Arnold Chang
Closes

12

Material Matters **\$**
6:00 p.m.
Becca Stevens **\$**
7:30 p.m.

COURTESY OF BIG FISH BOOKING COMPANY



Becca Stevens

14

CAC
The Creative Table
5:00–7:00 p.m.
Boulez 100 **\$**
7:30 p.m.

15

A Myriad Flowers and Birds in Chinese Art
Opens
Artist in the Atrium
11:00 a.m.–3:00 p.m.

16

Open Studio
10:00 a.m.–2:00 p.m.
Refocusing Photography
Closes

17

18

19

20

21

CLE Mixtape Live **\$**
7:30 p.m.

22

CAC
Les Délices Family Concert
12:00 p.m.

23

Open Studio
10:00 a.m.–2:00 p.m.

24

25

26

27

28

29

30

Member Shopping Day **M**
Filippino Lippi and Rome
Opens
Open Studio
10:00 a.m.–2:00 p.m.
CAC
Genghis Con
11:00 a.m.–5:00 p.m.
Practice and Play in Japanese Art
Closes



An Actress of Hebei Opera, Huoshentai, Henan Province 2000. Liu Zheng (Chinese, b. 1969). Gelatin silver print; 71.1 x 66 cm. Purchase from the J. H. Wade Fund, 2012.106. Courtesy of the artist and Eli Klein Gallery. © Liu Zheng. In *Refocusing Photography: China at the Millennium* | Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230



Experience modern and contemporary designs inspired by early modern-period motifs in this fall's major fashion exhibition, *Renaissance to Runway: The Enduring Italian Houses*. Tickets are available now.

Members see it first and free. The All-Member Preview is Friday, November 7, to Saturday, November 8.



The Annunciation c. 1580. 1950.251. In *Renaissance to Runway: The Enduring Italian Houses* | The Kelvin and Eleanor Smith Foundation
Paolo Veronese (Italian, 1528–1588) and workshop. Oil on canvas; 150 x 133.4 cm. Gift of the Hanna Fund, Exhibition Hall

Fund for Exhibitions

All exhibitions are underwritten by the CMA Fund for Exhibitions. Principal annual support is provided by Michael Frank and the late Pat Snyder, the Kelvin and Eleanor Smith Foundation, the John and Jeanette Walton Exhibition Fund, and Margaret and Loyal Wilson. Major annual support is provided by the late Dick Blum and Harriet Warm and the Frankino-Dodero Family Fund for Exhibitions Endowment. Generous annual support is provided by two anonymous donors, Gini and Randy Barbato, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Brenda and Marshall Brown, Gail and Bill Calfee, the Leigh H. Carter family, Dr. William A. Chilcote Jr. and Dr. Barbara S. Kaplan, Joseph and Susan Corsaro, Ron and Cheryl Davis, Richard and Dian Disantis, the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, Florence Kahane Goodman, Janice Hammond and Edward Hemmelgarn, Linda Harper, Robin Heiser, the late Marta and the late Donald M. Jack Jr., the estate of Walter and Jean Kalberer, Mrs. Nancy M. Lavelle, Eva and Rudolf Linnebach, William S. Lipscomb, Bill and Joyce Litzler, Lu Anne and the late Carl Morrison, Jeffrey Mostade and Eric Nilson and Varun Shetty, Sarah Nash, Courtney and Michael Novak, Tim O'Brien and Breck Platner, Dr. Nicholas and Anne Ogan, William J. and Katherine T. O'Neill, Henry Ott-Hansen, the Pickering Foundation, Christine Fae Powell, Peter and Julie Raskind, Michael and Cindy Resch, Marguerite and James Rigby, William Roj and Mary Lynn Durham, Betty T. and David M. Schneider, Elizabeth and Tim Sheeler, Sandra K. Stemen, Paula and Eugene Stevens, the Womens Council of the Cleveland Museum of Art, and Claudia Woods and David Osage.

Fund for Exhibitions Supporters As of July 21, 2025

Giambologna Joins the Collection

The Rare and Renowned *Fata Morgana*

Cory Korkow

Curator of European
Paintings and Sculpture,
1500–1800

Giambologna's *Fata Morgana* is among the most significant additions to the CMA's collection in decades. A preeminent sculptor, Giambologna (1529–1608) bridged the Renaissance genius of Michelangelo Buonarroti and the Baroque brilliance of Gian Lorenzo Bernini. The *Fata Morgana* is a masterpiece within his oeuvre, deploying his favorite subject in marble—the female nude—to express his trademark modeling and dynamism, bringing the mysterious figure to life.

The *Fata Morgana* was commissioned by banker and political advisor Bernardo Vecchietti in the early 1570s for his villa “Il Riposo” southeast of Florence, Italy. Vecchietti, after having convinced the artist to remain in Italy instead of returning to

his native Flanders, facilitated his appointment as court sculptor to the Medici dukes. Giambologna worked primarily in bronze and required the explicit approval of his Medici patrons to carve marble, a costly material primarily reserved for ducal and major public commissions.

The square grotto that housed the *Fata Morgana*, where Vecchietti entertained guests on hot days, was likely designed by Giambologna as well. It was described by poet and art critic Raffaello Borghini in 1584: “[A] grotto made with great artifice, everything charmingly painted inside, [the water] falling into a large oval basin with a delightful sound. Above the basin that receives water, a most beautiful nude woman made out of marble by Giambologna in the act of leaving a cave; one hand is placed on her delicate breast and the other supports a seashell from which the water rises and falls back in to the basin, so it looks like quicksilver; and this beautiful woman represents the ‘Fata Morgana’ (after whom in ancient times the spring was named).”

The *Fata Morgana* was housed in the Vecchietti collection for 200 years before it was exported to England, where over time its illustrious authorship and provenance were forgotten. It was reattributed to Giambologna after appearing in a Christie's sale in England on September 13, 1989, having been mistakenly catalogued as “an 18th c. white marble half-length figure of Venus Marina.” Only around 12 documented works in marble by Giambologna remain, just three of which are outside Italy: *Samson Slaying the Philistine* in the Victoria and Albert Museum, London, and the *Seated Female Figure* in the J. Paul Getty Museum, Los Angeles; the *Fata Morgana* was the final known marble by the artist in private hands.

Over the past decade, several acquisitions have strengthened the museum's holdings of Italian paintings and sculpture from the 1500s, providing context for which Giambologna's marble is the magnificent anchor. The once-in-a-generation acquisition of this internationally renowned sculpture reaffirms the CMA's commitment to collecting works of the highest quality. The sculpture is now on view in a dedicated gallery of the Italian Renaissance collection, gallery 117B.

Grotto of the *Fata Morgana* in Bagno a Ripoli, Italy





Fata Morgana 1571–72.
Giambologna (Flemish,
active Italy, 1529–1608).
Carrara marble; h. 90 cm.
Leonard C. Hanna Jr. Fund,
2025.18

18th-Century Prints from Suzhou

A New Acquisition Transforms the Chinese Collection

Clarissa von Spee

James and Donna Reid
Curator of Chinese Art,
Interim Curator of Islamic
Art, and Chair of Asian Art

Bird on Lotus 1730–60.
Signed by Ding Liangxian.
Woodblock print; ink and
color on paper; 30 x 37 cm.
J. H. Wade Trust Fund,
2025.118

China is known for its invention of woodblock printing in the 700s and as a pioneer in color printing with separate blocks in the early 1600s, a technique that had been developed well before it spread to Japan. Color printing reached its peak around the 1700s, and the finest prints were made in Suzhou, in southeast China. Though the CMA has been celebrated for more than a century for our classical Chinese paintings, now we can also illustrate the story of printing in China with the acquisition of 113 Suzhou prints from the prestigious collection of Christer von der Burg. These

prints include superb examples of diverse subject matter, format, and size.

These types of prints were preserved as wall decoration in Europe or in collections in Japan; hardly any have survived in China. Today, comparable holdings of such material can only be found in the British Museum, London, and the Umi Mori Art Museum, Hiroshima, Japan. US institutions have sporadically but never systematically acquired Chinese works. The acquisition of these works makes the CMA and the Metropolitan Museum of Art, which purchased another part of





Mother and Sons 1736–95. China, Qing dynasty (1644–1911), Qianlong reign (1736–95). Hanging scroll; polychrome woodblock print; ink and color on paper; 179 x 67.1 cm. J. H. Wade Trust Fund, 2025.23



Plum and Camellia in a Bronze Vase first half of the 1700s. China, Suzhou, Qing dynasty (1644–1911). Polychrome woodblock print; ink and color on paper; 37.4 x 29.9 cm. J. H. Wade Trust Fund, 2025.127

the collection in the same sale, top global destinations for the study of Suzhou color prints.

This acquisition transforms the CMA's Chinese collection by adding in one moment an entirely new genre of artworks in significant number and quality. The prints' themes include depictions of birds and flowers, antiquities, architecture, gardens and famous sites, and fashionable women. Closely associated with and often imitating paintings, the prints bring fresh insights, new attention, and a fuller understanding to our eminent Chinese painting collection. Furthermore, the group allows the museum to address China's invention of printing centuries before the accomplishments of Johannes Gutenberg (died 1468) and highlights the development of color printing, both innovations of global importance that have changed the world.

Visionary Gifts Endow Staff Positions

Highlighting Permanent Support

Visionaries of their time, many early benefactors of the CMA endowed the museum with funds dedicated to the acquisition of artworks of exceptional quality, rarity, and import. More than a century later, despite transformative growth and multiple expansions, a significant portion of the CMA's endowment still remains designated toward building our distinguished collection. The ability to bring world-renowned masterpieces to Cleveland is an extraordinary gift that continues to bear fruit, but a museum of our caliber is defined not only by its collection but also by the excellence of those who care for it.

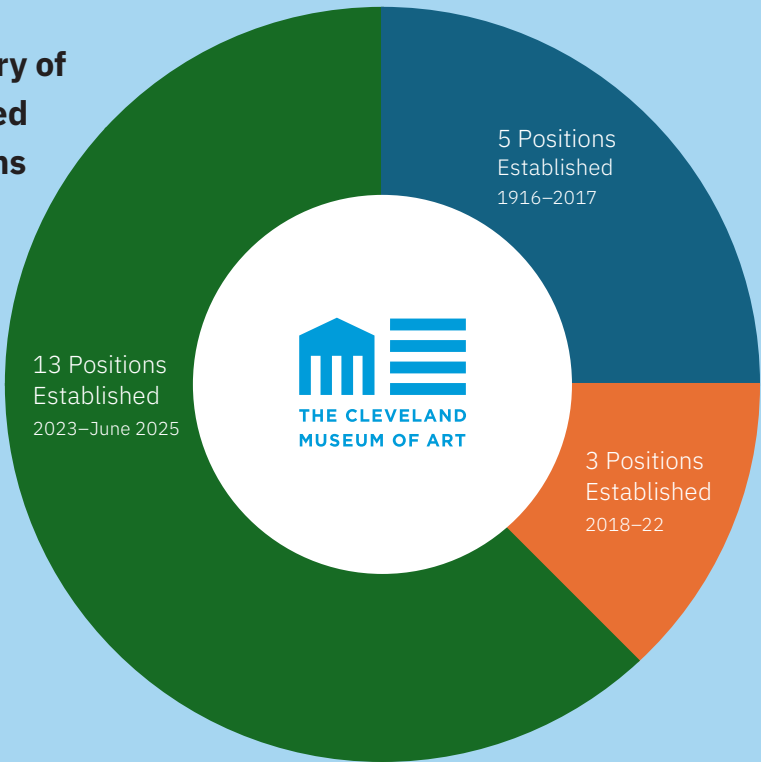
It is the museum's remarkable staff who can be praised for the safety, care, and interpretation of the collection as they bring art to life for visitors around the world. That is why permanent support for key staff positions is integral in ensuring a future in which the CMA continues to enrich the lives of audiences throughout our city and beyond.

The gift of an endowed position is both a strategic investment and a profound honor that elevates the museum's standing as a global institution

while recognizing the incredible contributions of the professionals who hold these titles. In the past two-and-a-half years, thanks to extraordinary philanthropic generosity, we have more than doubled the number of named and endowed positions at the museum, adding 13 permanently funded roles through more than \$39 million in support. Here, we are proud to spotlight three recent visionary gifts that, like those of our founders, help fortify the museum for its next century.

“In the past two-and-a-half years . . . we have more than doubled the number of named and endowed positions at the museum, adding 13 permanently funded roles through more than \$39 million in support.”

A History of Endowed Positions at the CMA



What Is an Endowment?

An endowment is an established pool of money that is invested. Every year, a portion of the earnings generated by the CMA's endowment can be used to further the museum's mission while the corpus remains invested. The impact that an endowment makes on the CMA lasts in perpetuity.

Can an Endowment Be Used for Anything?

Each endowment is tracked as a separate fund within the museum's larger endowment. Some endowments can be used for general operations, while others have narrower purposes defined by the donor who established them and are only ever spent as the donor intended.

- KEY**
- Blue: 1916–2017
 - Orange: 2018–22
 - Green: 2023–June 2025

SALLY AND SANDY CUTLER

Sally and Sandy Cutler's impact on the CMA and the broader arts and culture communities in Cleveland would be difficult to overstate. Since joining the museum's board of trustees in 2003, Sally has been a steady and influential leader, offering invaluable guidance during periods of significant change. Sandy, a distinguished businessman, philanthropist, and community leader, has long been a generous supporter and trusted mentor to arts organizations across the city.

The Cutlers' philanthropy, including their foundational support of the museum's historic Transformation Campaign, helped provide the CMA with one of the finest museum buildings in the world. Equally visionary was their early backing of the museum's strategic plan, which charted an ambitious path into the CMA's second century. This forward-thinking leadership has sparked a period of revitalization in membership and attendance.



Sally and Sandy Cutler

Citing the museum's profound personal significance to their family, the Cutlers have named the CMA directorship, establishing it in perpetuity as the Sarah S. and Alexander M. Cutler Director. This extraordinary gift ensures continued excellence in museum leadership and helps preserve the institution for generations to come.



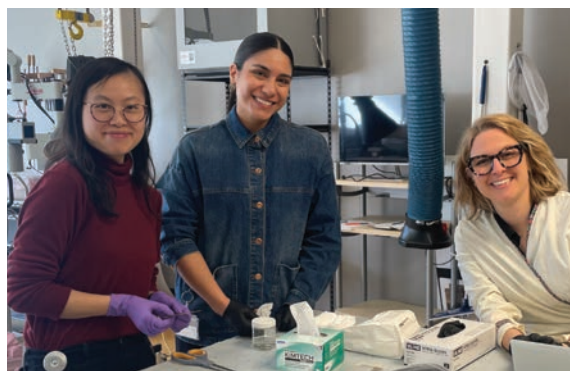
Susan and James Ratner

SUSAN AND JAMES RATNER

Susan and James Ratner, both community leaders and active supporters of the CMA for many years, took the monumental step of endowing the position of chief learning officer. Each has a lifelong connection to the museum, which began when they were children and participated in the CMA's educational programs, where they formed memories that have endured for decades. Thanks to their thoughtful philanthropy, the education department will remain one of the museum's premier programs for generations to come, ensuring that more people of all ages can have meaningful and transformational experiences with art.

ERIC AND JANE NORD FAMILY FUND

Beginning with the visionary leadership of Jane and her late husband, Eric Nord, and continuing with the dedication and commitment of their foundation and family, the Nords have, for decades, offered critical support for major initiatives that permit the CMA to serve both its community and the museum field. Their most recent gift to the museum, the creation of two newly named and endowed positions, the Eric and Jane Nord Conservation Scientist and the Eric and Jane Nord Conservation Science Fellow, helps realize a key goal of the strategic plan, which is to further expand the capacity of the CMA's exceptional conservation team to care for the museum's collection.



Nord Network Junior Fellow in Preventive Conservation (center) Anamaria Cuevas alongside conservation staff, assembling a test to determine safe materials for display cases

Exhibition-Inspired Performances

Film, Dance, and Music Amplify Artworks' Themes

Gabe Pollack

Director of Performing Arts

The 2025–26 Performing Arts Series is sponsored by the Musart Society. This program is made possible in part by the Ernest L. and Louise M. Gartner Fund, the P. J. McMyler Musical Endowment Fund, and the Anton and Rose Zverina Music Fund.

Each year, I strive to create a performing arts series that is as broad and wide-ranging as the museum's permanent collection and special exhibitions. Booking performances that coincide with and highlight art on display is a great way to ensure that programming remains fresh and varied. This fall, the CMA offers a variety of music, dance, and film events directly inspired by exhibitions. Here, I highlight a few of them.

LES FILMS DIAMANT / ALAMY



A still from *Paris qui dort* René Clair's 1924 film

In September, step into the world of Art Deco with two dynamic programs at the museum. *Rose Iron Works and Art Deco* celebrates Cleveland's contribution to the international Art Deco movement, showcasing works that embody the era's fascination with modernity, geometry, and luxury. On Sunday, September 21, at 3:00 p.m., the Cleveland Silent Film Festival partners with the CMA for a double bill of René Clair's *Paris qui dort* and *Entr'acte*—two experimental silent films from 1924 that share Art Deco's exuberant, avant-garde spirit, shown with original scores performed live by pianists Philip Carli and Eric Charnofsky. Together, the exhibition and screenings explore how Art Deco's aesthetic revolution reshaped both visual design and early cinema.

Later this month, while the exhibition *In Vino Veritas (In Wine, Truth)* celebrates the presence and meaning of wine in prints, drawings, textiles, and objects, Cleveland Ballet interprets the subject in movement with *Walpurgisnacht* on Friday, September 26, at 7:00 p.m. *Walpurgisnacht*, a celebration on the eve of May Day (April 30), marks the end of winter and the beginning of spring. The night is known for its debauchery and involves celebrations as well as rituals and bonfires to ward off evil spirits. Although the ballet does not



LUCA SPORTELLI CREATIONS

Cleveland Ballet

directly depict *Walpurgisnacht*, it does reflect the celebration's sense of joyful revelry.

Then, coinciding with *Juxtaposition and Juncture in Korean Modern and Contemporary Art*, Country Gongbang, South Korea's first and only bluegrass band, performs in Gartner Auditorium on Wednesday, October 8, at 7:30 p.m. While the band is an award-winning international ensemble that is recognized for its groundbreaking artistry, I find the group equally compelling for how it juxtaposes tradition with innovation, Korean lyrics with English lyrics, and Americana musical styles with K-pop sentiments. Similarly, *Juxtaposition and Juncture in Korean Modern and Contemporary Art* displays seemingly opposing artworks that are connected in many ways. Moreover, both the concert and the exhibition highlight how objects from the past can inspire contemporary and new artistic expressions.



COURTESY OF SORI ARTISTS

Country Gongbang

These three performances are just a snapshot of this fall's program. Be sure to visit the CMA's website for a complete list of performing arts events. I look forward to seeing you at one soon.

Empowering Educators and Students

With Support from the Martha Holden Jennings Foundation

With the CMA's arts education programs reaching more than 50,000 students annually across Ohio, the museum stands as an ideal partner in advancing the Martha Holden Jennings Foundation's mission. The museum's efforts to educate both students and teachers through programs like gallery exploration and initiatives like the Teacher Innovation Fellowship directly align with the foundation's goal to foster deep learning and excellent teaching in public schools.



**CMA staff members
with 2024–25 Teaching
Innovation Fellowship
cohort**

Since 1959, the Martha Holden Jennings Foundation has been dedicated to recognizing and supporting Ohio's public school teachers and students. In pursuit of this goal, the foundation recently provided crucial funding for the CMA's pre-K to grade-12 education initiatives.

In the aftermath of COVID-19, educators at the CMA's partner schools increasingly sought support in integrating visual art into a range of subjects, including math, science, history, and literature. In response, the CMA's instructors and staff have worked with teachers to find ways to incorporate art and hands-on instruction into their curriculum, recently receiving an award for excellence in STEM from the Ohio STEM Learning Network.

The CMA has been an educational force in the region since its founding, bringing learning to life and helping students and educators achieve their goals. Turning galleries into learning laboratories, CMA instructors encourage critical thinking by leading students in analyzing artworks, asking questions, and forming their own interpretations of pieces on view. By exploring art in a gallery, students are able to discern the

themes and techniques that multiple pieces may share, sharpening their skills at interpreting visual information. In group discussions, students talk about their observations, which helps them develop better communication skills and learn to revise their thinking based on new evidence.

The Teaching Innovation Fellowship takes this one step further, bringing together teachers of all disciplines and grade levels in a yearlong deep dive into object-based learning. Now in its eighth year, this program helps teachers push the boundaries of traditional instruction, embracing new ways of teaching through art while expanding the number of students served by the museum's work in art education. As a cohort, program fellows collaborate, offer feedback, inspire each other, and build a community to lean on long after the program concludes. Fellows also serve as ambassadors of the museum, bringing their learning back to their schools, colleagues, and communities.

Thanks to this generous support from the Martha Holden Jennings Foundation, the CMA can continue fostering excellence in public school education, empowering both educators and students to reach their full potential.



**2025–26 Teaching Innovation Fellowship cohort
exploring the gallery**

Bon Appétit

Serving Locally Sourced, Globally Inspired Artistic Dishes

As the leaves begin to turn and the crisp air signals the arrival of fall, there's no better place to enjoy the season than Provenance restaurant and café. Led by renowned chef Doug Katz, Provenance creates seasonal menus that celebrate the harvest with thoughtfully composed dishes to feature the best local and regional ingredients available. Every dish is designed to feature the natural beauty of the season and the museum's rotating exhibitions, creating a dialogue between food and art.

Provenance hosts everything from small private dinners to large-scale receptions and holiday parties, offering customizable menus, full-service catering, and personalized planning assistance to make every event seamless and special. You can also reserve group tables in the restaurant, a perfect option for birthday brunches or corporate outings, and dine off our seasonal restaurant menu.

Whether you're enjoying a casual lunch at the café, relaxing with a handcrafted cocktail after a gallery stroll, or sitting down to a full-course dinner with friends, Provenance is the destination that elevates your CMA experience. Make reservations for Provenance restaurant at provenancecleveland.com or by calling 216-707-2600. To plan your event, call 216-707-2141 or email events@clevelandart.org. Follow us at [@eventsatcma](https://twitter.com/eventsatcma) and [@provenanceatcma](https://twitter.com/provenanceatcma).



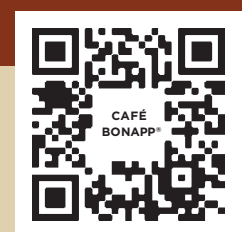
Chef Doug Katz



A Provenance-hosted wedding reception

Order Ahead and Save Time at Provenance Café!

- › Scan QR code and download Café Bonapp.
- › View menu and order ahead.
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Shaved Apple and Fennel Salad with Hazelnuts, Aged Cheddar, and Country Ham

A Recipe from Doug Katz

Serves: 4

Prep Time: 20 minutes

This autumnal salad brings together two local ingredients: crisp, aromatic apples from Rittman Orchards in Doylestown, Ohio—lovingly cultivated by fifth-generation grower Matt Vodraska—and my favorite local honey harvested by Jose Perez, general manager of Provenance at the CMA. Matt's apples, known for their balance of sweetness and acidity, work well alongside Jose's deeply floral honey, collected from hives just miles from the museum.

—Chef Doug Katz

Ingredients

Salad

- 1 head Bibb lettuce, leaves separated and halved
- 2 medium Rittman Orchards apples, cored and shaved thin
- 1 small fennel bulb, shaved thin (reserve fronds for garnish)
- 2 oz. country ham or prosciutto, shaved and torn into one-bite ribbons
- 2 oz. aged cheddar or mimolette cheese, shaved into ribbons or crumbled
- 1/3 cup toasted hazelnuts, roughly chopped

Local Honey and Apple-Cider Vinegar Dressing

- 2 tbsp. local honey
- 2 tbsp. apple-cider vinegar
- 1 tbsp. fresh lemon juice
- 1/4 cup extra virgin olive oil
- Salt and freshly cracked black pepper, to taste



Method

In a small bowl, whisk together the honey, apple-cider vinegar, and lemon juice. Slowly drizzle in the olive oil while whisking until emulsified. Season to taste with salt and pepper.

On a large platter or individual plates, layer the Bibb lettuce leaves. Nestle the shaved apple and fennel over the top. Tuck in curls of ham, sprinkle with hazelnuts, and finish with shaved cheese.

Spoon the dressing lightly over the salad just before serving. Garnish with reserved fennel fronds for a fresh, anise-scented finish.

Get Ahead of the Holidays



Gift Memberships

Give the gift of endless art, live performances, and a year of memories! Members receive 20% off gift memberships all year long.

Gifting is easy! Visit us online at cma.org/gift (be sure to log in to your account first), call the ticket center at 216-421-7350, or stop by the museum.



Emerging Leadership Circle



Emerging Leadership Circle is a dynamic membership program for art enthusiasts, collectors, and philanthropists ages 21 to 45 who want to deepen their knowledge of and connection to the CMA while supporting the institution and its mission. Be a part of the dedicated and passionate community of Leadership Circle members at a special price and enjoy a range of exciting benefits, invitations to unique programs, and opportunities to connect with like-minded members throughout the year.

Benefits include but are not limited to the following:

- Invitations to Leadership Circle exhibition previews, educational events, and receptions (including the annual Director's Holiday Party)
- Additional programs, tours, and behind-the-scenes experiences designed specifically for Emerging Leadership Circle members
- Two FREE tickets to every MIX
- Complimentary membership to all affinity groups
- Unlimited guest tickets for ticketed exhibitions

Past events for Emerging Leadership Circle members included a cooking demonstration with chef Doug Katz, a tour of the CMA's conservation labs, and an introduction to the Rocket Mortgage FieldHouse art collection with box seats at a Cleveland Cavaliers game.

Join Emerging Leadership Circle

Emerging Donor: \$750 (\$62.50/month)

Emerging Sustainer: \$1,200 (\$100/month)

Emerging Collector: \$2,400 (\$200/month)

Join today online at cma.org/elc. Contact leadershipcircle@clevelandart.org or call 216-707-6832 for more information.

Interested in learning more about all Leadership Circle membership opportunities, ranging from \$750 to \$10,000/year? Visit cma.org/leadershipcircle.

Annual Fund



Year after year, supporters like you encourage the CMA to reach higher, presenting world-class exhibitions and engaging programs, lifelong learning opportunities, and live performances. And you help us remain one of the world's finest art museums, one that is free and committed to access "for the benefit of all the people forever."

You understand the central role the museum plays in the arts and culture community, and we're so grateful for everything you've helped us to accomplish. Our staff is already hard at work on what's next for the CMA—and for you!

Your gift today helps us grow our investment and continue to make a difference in our beloved community.



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Museum Hours

Tuesday, Thursday,
Saturday, Sunday
10:00 a.m.–5:00 p.m.

Wednesday, Friday
10:00 a.m.–9:00 p.m.

Closed Monday

Telephone

216-421-7340 or
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Cleveland, OH 44113

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Also Open for Special Events

216-707-6755

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New on View

Gallery 225

The CMA is delighted to present its first intentional acquisition of Jewish ceremonial art—a silver etrog box by Ilya Schor. The museum has a few examples of Jewish textiles, but their function was discovered long after their acquisition. Schor's work is therefore our first deliberate attempt to address a significant gap in our collection: Jewish ritual art.

An etrog box protects and stores the etrog, a citrus fruit used in the Jewish festival of Sukkot, which celebrates the fall harvest and the Israelites' exodus from enslavement

in ancient Egypt. The decoration of the box includes Jewish historical and religious figures, a scene of a family celebrating Sukkot, and the zodiac.

Schor trained in metalcrafts and engraving before enrolling at the Warsaw Academy of Fine Arts to study painting. In 1937, he was awarded a grant by the Polish government to study in Paris. During the Second World War, he managed to flee France for the United States.